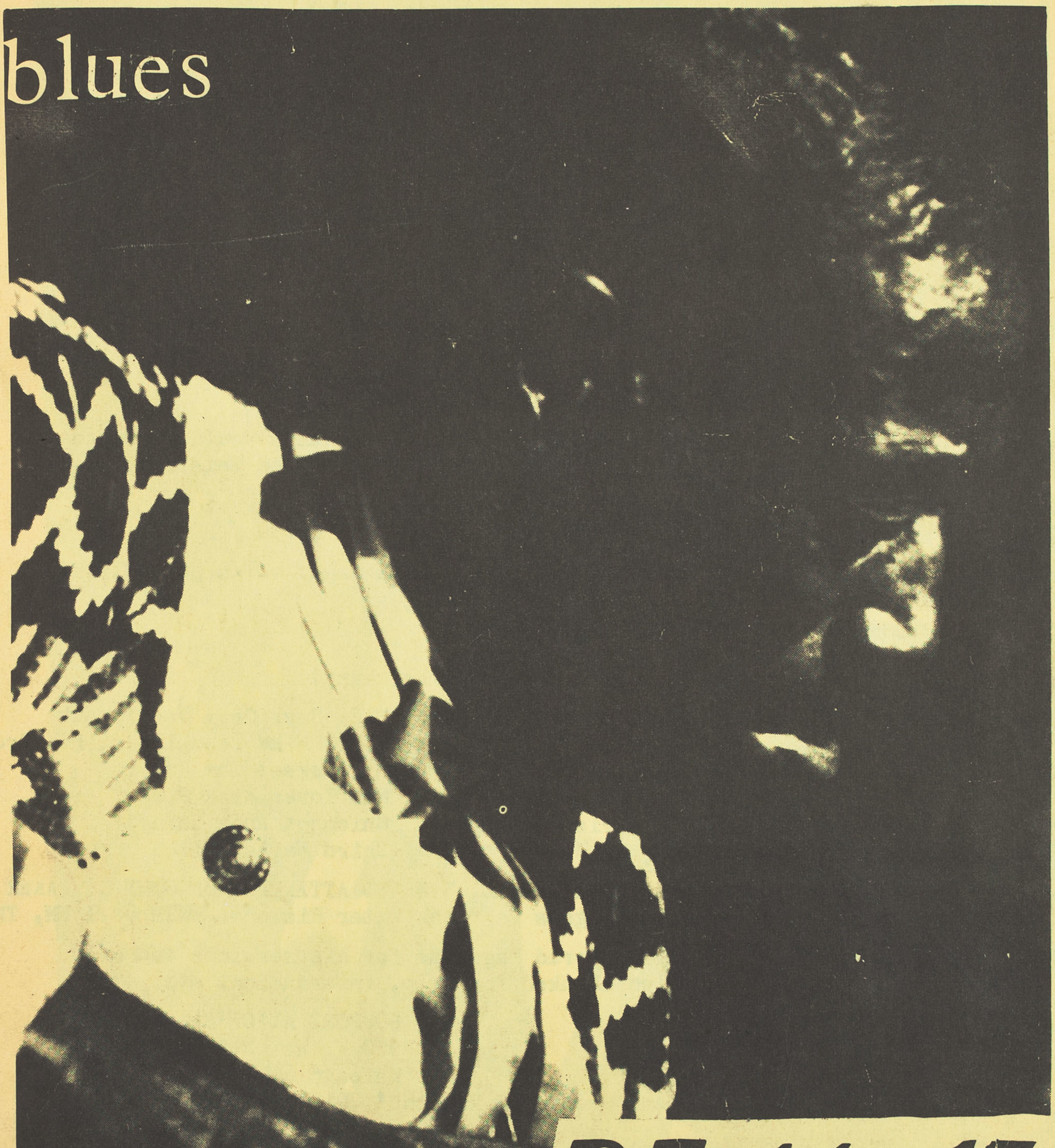
BLUE FLAME



BF-11 15¢

BLUE FLAME MAGAZINE BF-11

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Photo of Magic Sam on page three by Ray Flerlage courtesy Delmark Records

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Gary Von Tersch, Steve Meis, Bruce Lockwood, Mitch the
Chicago Revolutionary, Lawyer Sam, Alice('s)

THANKS TO OUR FRIENDS. The usual listing of twenty-five names would have had to be 25,000 now, so rather than leave anybody out, we've omitted this section.

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Special thanks also to Gordy "Spoke" Anderson, CBS Records' Chicago office

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NEWS & REVIEWS

RECORDS

MAGIC SAM

COLUMBIA G-30008
THE STORY OF THE BLUES (collection)

This album includes: Fra Fra Tribesman, John Hurt, Blind Willie McTell, Charlie Patton, Blind Lemon Jefferson, Leadbelly, Texas Alexander, Peg Leg Howell, Barbecue Bob, Henry Williams & Eddie Anthony, Mississippi Jook Band, Bessie Smith, Lilian Ginn, Birtha "Chippy" Hill, Butterbeans and Susie, Leroy Carr & Skrapper Blackwell, Jimmy Yancey, Peetie Wheatstraw, Black Bob, Bo Carter, Robert Johnson, Bukka White, Memphis Minnie, Blind Boy Fuller and Sonny Terry, Brownie MGhee, Joe Williams & Sonny Boy Williamson, Big Bill Broonzy, Joe Turner & Pete Johnson, Otis Spann, Elmore James, Johnny Shines, etc..... (notes by Paul Oliver)

Gosh. What can you say about an album like this? It starts off with a fascinating African tribal chant and ends with an excellent urban blues number. In between on two LPs are the history of the blues as it has never been compiled before.

Through these very representitive tracks by the over forty artists, one can see how expressions like "there's a mule kickin' in your stall" originated, and how blues was used as a cultureby the early blacks in America. An interesting number is "It Won't Be Long Now", a terribly arranged ex-blues by Barbecue Bob and Laughing Charley. What makes it interesting is the fact that the artists really rid themselves of any troubles or unshared feelings that they had. All the blues on this LP are like this. "Stack-O-Lee" by Mississippi John Hurt is unbelievable, and "Black Snake Moan" by Blind Lemon Jefferson, is as effective in 1970 as it was in October of 1926 when it was recorded in Chicogo. "Roll 'Em Pete" is a fast Kansas City piano number, but it is one of the only times Pete

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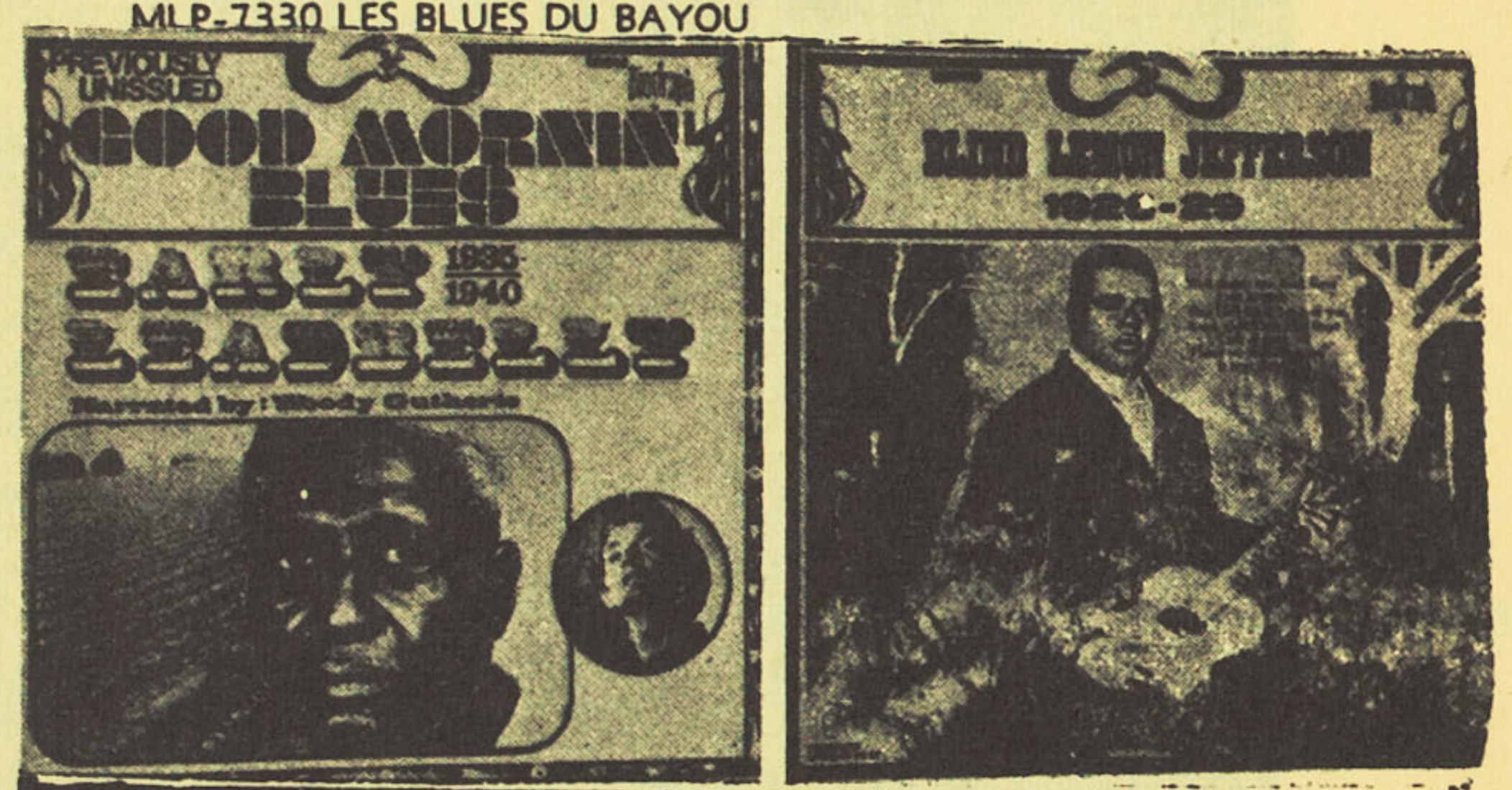

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THE STORY OF THE BLUES
(continued from last page)

Johnson & Joe Turner are heard without an orchestra backing them up. The result is great. Elmore James' influential style is represented in the standard, "Sunny Land Blues" and Memphis Minnie's famous "Me and My Chauffer Blues" is here, Bessie Smith's "In the House Blues" is here but is also on Miss Smith's own LP. Leroy Carr & Scrapper Blackwell are also represented with a fine "Midnight Hour".

OTIS SPANN, SPIVEY, MUDDY

Somehow this LP, as conglomerated as it is, has a special unity that has never before been displayed. Every track is well selected and excellently transfeered---some from the scratchy 78s directly onto the LP!! There is an impressive roster of forty influential blues artists, and great notes from the book, THE STORY OF THE BLUES by Paul Oliver. This album is a must for EVERY blues fanatic, and even if the six or seven dollars you pay for it is your record bread for the next six monthes, get this one. THIS LP CAN NEVER DIE.

Cary Baker

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Soul
PRODUCTIONS

SPIVEY LP 1011
THE ALL STAR BLUES WORLD OF SPIVEY RECORDS, (IN STEREO)
Roosevelt Sykes, Smokey Hogg, and Willie Dixon--

Roosevelt Sykes starts this album with its best cut: "Fat Daddy Jump". This song really stays with you. Wait till you hear Sykes with his KOOCHIE KOOCHIE MEN; Bill Dicey on harp, John Hammond on guitar, Bob Malenky, flute, and Washboard Doc on WASHBOARD!...GREAT! Bill Dicey plays a great harp. This is his first recording, and I'm looking forward to more of his material. His style resembles that of Little Walter. Bob Malenky's flute creates a nice affect also.

Washboard Doc appears with both Sykes and Smokey Hogg. He doesn't rank with the greats, but he has some good material. (His "Doctor Of The Washboard" is an excellent piece, using practically very kitchen utencil you can think of.) Although he lacks versatility, he greatly compliments Sykes' piano. Victoria has a vocal; nice, but nothing spectacular.

Then, after the Sykes cuts, comes SMOKEY HOGG AND HIS WASHBOARD TRIO (with Blind Lemon's nephew, Benny Jefferson on second guitar). Reliable sources tell me this isn't the original Smokey Hogg, but don't take my word for it. Smokey gets a little off key, and it's hard to distinguish his guitar from Benny's. But Smokey's electric, country-style guitar accents his boyish voice. One particularly pleasant piece is "My Baby Left Me", built on a standard blues theme.

Then comes the DIXON segment of the LP. Dixon isn't exactly an outstanding bassist, (and luckily, he has no vocals on this LP). Reguardless, "Down In The Bass-ment" is quite good. In it, Sunny Land Slim gives a mild masterpiece in a jazz style.

SMOKEY HOGG

The second great discovery on this album is Cryin' Marie Dixon, and man, she really cries the blues! Marie's got a style all her own, and she really pours her heart into "Three O'clock In The Morning".

I strongly advise getting this album. It has a lot of great material (and some poor material). And the stereo is slightly overdone, but it's really worth getting.

Hal Ross

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JEWEL LPS 5002
LIGHTNIN HOPKINS' GREAT ELECTRIC SHOW AND DANCE Hopkins (voc, gtr), with unaccompanied sidemen (hca, gtr, bs, dms)

The title of the album implies a producer's whim to turn on the traditional blues of Lightnin' Sam. The title is therefore misleading, as Lightnin' is himself, simply a storytelling country minstrel. Included herewith is the semisucessful single, "Breakfast Time", and highlights, "Let Me Play with Your Poodle", and "Mr. Charlie, Pts. 1 & 2".

I suppose Mr. Hopkins' gift to the blues is the spoken introduction, and he is one of the few remainders of this form of blues. He starts off on "Mr. Charlie" with a typical sermon, and then picks up his unamplified guitar, and sings. The producer, however, found it most conveniant to live up to the expectations of the title and overdubbed a quite electric guitar, which is harmless yet unnecessary.

The album has a shit cover. Jewel probably lost many a customer that way. Within this cover, however, are the best Lightnin' Hopkins sides in some time. Mr. Hopkins continues to live the true essance of the blues.

CSB

UPFRONT
JOHN LEE HOOKER: I'M IN THE MOOD
Hooker (gtr, voc), with unidentified sidemen (tnr, gtr, bs, dms, pia, etc)

Upfront is a cool label. The list price is $1.98, and there is a complete catalogue of blues, jazz, gospel, and soul---mostly reissues of Vee-Jay sides.

A major Vee-Jay artist was John Lee Hooker. His best sides were on Vee-Jay, and the best of his best are reissued on this album.

Upon taking the album out of the cheap cardboard cover, you notice the absence of a jacket---a sensible deduction in production costs. The first cut, the title tune, is a good rythmic Hooker blues, but the finest cut is definitely "Frisco Blues" which employs two or three tenor saxes, and a backup trio of female vocalists. Another blues of equal communicative value is "Drug Store Woman", which posesses an after-hours quality, especially in its applicable lyrics.

Back to Upfront, the engineers have employed the best stereo and sound quality I have ever heard on a reissue of scratchy records. Thus, I recommend this LP on Upfront rather than the Buddah LP, THE VERY BEST OF JOHN LEE HOOKER.

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SPIVEY LP 1010
THE BLUESMEN OF THE MUDDY WATERS CHICAGO BLUES BAND Otis Spann, Paul Oscher, Little Sonny Wimberly, Luther Johnson, Willie Smith, Lucille Spann, Victoria Spivey, Sam Lawhorn, and S.P. Leary.

The everchanging bluesmen of the Muddy Waters band are back on their second Spivey LP. This one, however, has one major disadvantage-----the absence of Muddy!

Although uncommonly versatile, the new album is not put together as well as volume one, Oscher is certainly no replacement for George "Harmonica" Smith, who appears on volume one, but he has an occasional high point. Listen for Lawhorn's rendition of Lenoir's "How Much More". Other highlights include a feelingful "Last Night" (a tribute to Little Walter), and an unlikely "Funky Broadway", the first recorded vocal by Little Sonny Wimberly.

This album is no milestone but is a break from the usual modern urban sound, and Queen Victoria has captured the sound of an urban blues band at a club. HR

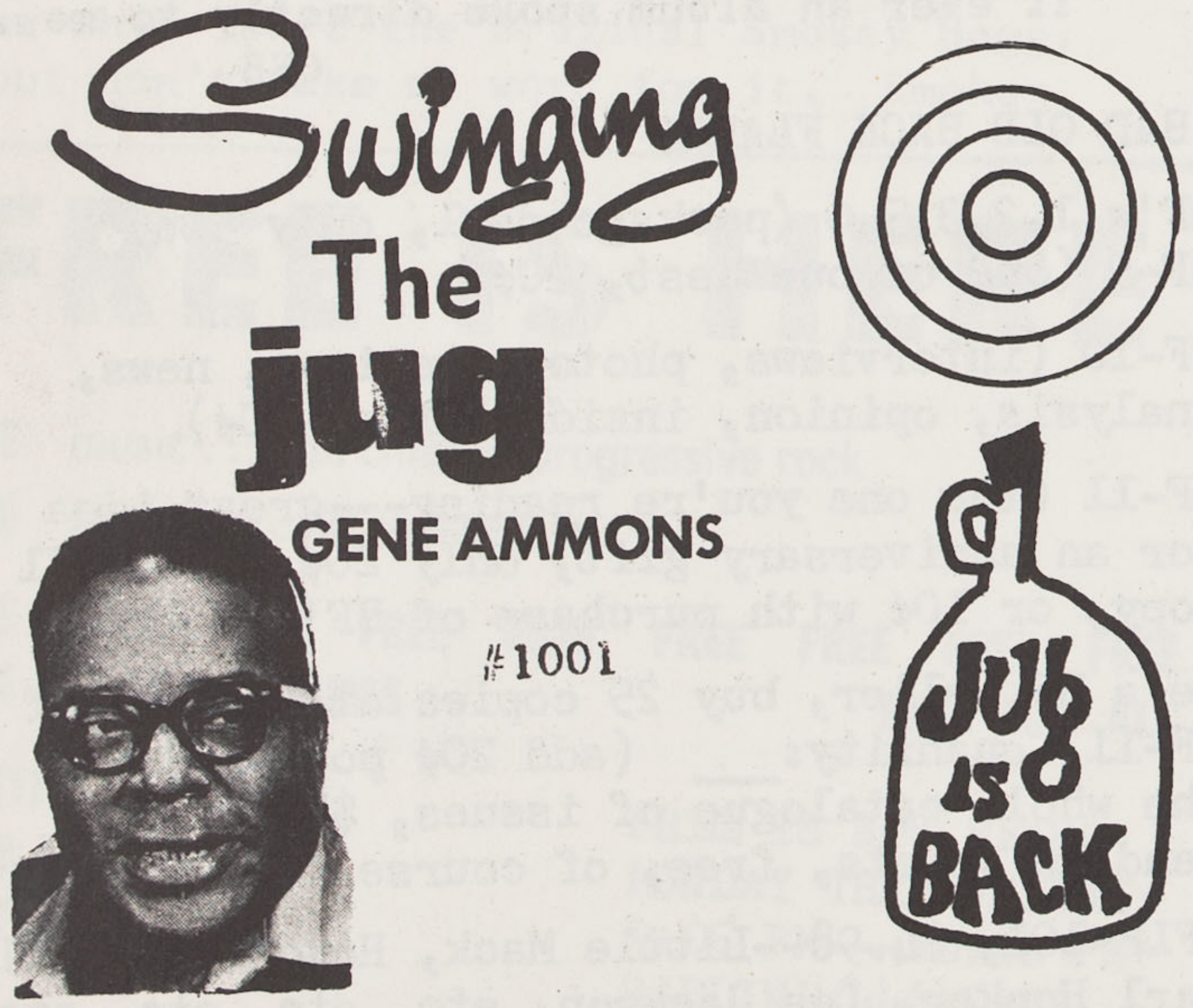
DELMARK DS-628
JUNIOR WELLS' SOUTH SIDE BLUES JAM
Wells (voc,hca); Buddy Guy (gtr); Otis Spann (pia); Louis Myers (gtr); Earnest Johnson (bs); Fred Below (dms)

This album is good, but don't look for anything spectacular. If you want Juniors' best, get HOODOO MAN BLUES (Delmark). But this album DID acheive its goal: to re-create a night at Theresa's, or any Chicago club. So if you dig the Blue Monday sessions at Theresa's, you'll probably dig this album.

Junior doesn't use his harp enough on this record. He spends most of his time vocalizing, but then he has a good blues voice. He is also very philosophic.

He should use more of his own material. Half of the album is old Muddy Waters songs. And that gets quite dull. Junior blows his harp a lot like Sonny Boy II did, and the best cut on the album is "I Wish I Knew Then What I Know Now", which is a Sonny Boy number, and it really jives!

The album has a few really good numbers, but I must say I'm a little disappointed with it. HR.



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Back by popular request:

45 RPM REVIEWS

LITTLE BROTHER MONTGOMERY----Blackbird 705/"Pinetop's Boogie" & "The Rocks": This is Montgomery with a jazz trio for the first time on this predominantly Dixieland label in Chicago. His piano work is non short of excellent, as is his arrangement of Pinetop Smith's classic blues. Flip is typical Chicago blues.

LITTLE HITE---Ja Wes 3007/"While Ago" & "Fine"; LITTLE HITE (A Side), MAGIC SLIM (B Side)---Ja Wes 0116---"Soul Blues" & "She is Mine": Little Hite is a fine Chicago blues harpist whose band, the Soul Rockers, have a misleading name. His rendition of "Juke" ("Soul Blues"), and "Tell Me Mama" ("A While Ago") are both quite good although arrangements like publishing rights are borrowed. Magic Slim, who appears on a flip, is an interesting and original Chicago guitarist. In this day and age, another blues guitarist is nothing earthshaking, but Slim is a great artist. Daran/Ja Wes Records get ***** for that for capturing a real "club feel".

AL GREEN---Hi 2182/"I Can't Get Next to You" & "Ride Sally Ride": Al Green is a great blues singer, and possesses some of that real feeling absent in most of today's blues. He is produced by Willie Mitchell, producer of this London-distributed soul label, and Mitchell's Soul Serenaders are really beautiful, especially the tenorists and guitarist who really add to the record's funk. At the time I am writing this, the record is #6 on WVON.

GENE AMMONS---Ray Bra 1001/"Swingin' the Jug-Pts. 1 & 2": Ammons is back from seven years imprisonment and this record is well worth the wait. This is a beautiful jazz arrangement with mellow funk that breaks on through to the listener. WGRT's prize "before the news instrumental". This is the first on Jim "Vee Jay" Bracken's new label. "Bra" is Bracken, "Ray", Ray Green.

JOE SAVAGE---Jacklyn 1010/"Power to the People-Pts. 1 & 2": Trite soul riff with un-called-for harp. Joe appears on "Fishin' in My Pond" by Hip Lankchan (see BF-3 for review).

INQUIRIES ABOUT THIS COLUMN INVITED.

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-BIG DUKE'S, Roosevelt at Washtenaw, three blocks West of 1815----Howlin' Wolf Fri-Sat
-AVENUE LOUNGE, 1284 W. Madison----Guitar Junior (Capitol artist)
-J&P, 4426 W. Madison-----Jimmy Dawkins, Sunny Land Slim, etc.
-L&A, 1422 S. Pulaski (14th, 4000 W.)---Fention Robinson, Little Addison, etc.
-DON'S CEDAR CLUB, 1184 N. Milwaukee at Division------Fri & Sat: Freddie Watson, soul; Sun & Mon: Little Mack---Monday is sit-in night....see previews on Bill Hill TV show.
-TOM'S MUSICIANS CLUB, Roosevelt & Fairfield------Freddie King, etc.
-JAZZVILLE, 4742 W. Madison----soul on Thursdays, call them to find the "who".

SOUTH:-THERESA'S, 4801 S. Indiana Ave.---Junior Wells when in town, Muddy Jr., BB Jr., Elmor Jr., Lefty Diz, etc. Theresa Needham, prop.
-BURNING SPEAR, 5520 S. State (at Garfield Blvd.)---Bobby Bland, Albert King, Johnny Taylor, B.B., Chi-Lites, Ann Peebles, various local soul & blues talent
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-PEPPER's, 43rd at Vincennes------Fention Robinson...Pepper's is the home of the Blue Monday sessions.....bring your washboard!
-FLORENCE'S, 54th Pl. & S. Shields-----Hound Dog Taylor Sundays at 4 PM
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*would you believe the Wilson Avenue CTA Train Station???? Bill Davis often plays free there....listen for him the next time you pass Wilson on the subway!
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Perception Records
165 WEST 46TH STREET
NEW YORK CITY 10036

RADIO-TV PAGE (CHICAGO)

In the line of blues, there are a few good shows in Chicago---TRIAD with Bruce Iglauer every Thursday nite at 11 on WX-FM 106. RAY FLERLAGE hosts BLUES INTERNATIONAL every Friday at 7 on WX-FM. BLUE FLAME produces BACKWATER RISING every Thursday at 8 on WNTH Radio 88 FM. Old Timer (how does 22 years grab you?) Big Bill Hill is still having his fun every night on WOPA 1490 kc. and a television show, RED HOT 'N' BLUES, Fridays, 10:30 on WCIU TV channel 26.

SOUL is predominant in Chicago as there are two full time soul stations-------WGRT 950 kc. (which signs off at 8:30) and WVON 1450 kc. (24 hrs.). Best bet is BILL TYSON every Saturday at midnite on WTAQ 1300 kc. On TV, there is SOUL TRAIN with MR. DON CORTEZ CORNEILIUS, every weekday at 4:30 on channel 26. Soul is played on Big Bill's TV show.

GOSPEL fans, the really dedicated ones, will rejoice in JUBILEE SHOWCASE, every Sunday at 8 AM. Sid Ordower presents the finest Chicago spiritual soul groups including the Norfleet Bros. With a more religious outlook is ROCK OF AGES, Saturday nites at 7:30 on 26.

There are two fine shows dealing with Black culture-----TELL IT LIKE IT WAS, every Saturday afternoon on CBS, and FOR BLACKS ONLY with Daddy-O-Daylie on ABC--every Sunday afternoon. BILL TYSON will soon do a show on channel 44 with similar intents.

JAZZ can be heard 24 hours-a-day on WSDM, 98 FM. Howard Taylor also hosts an hour's worth of jazz every Sunday night at 11 on WXRT, 93 FM. The TRIBUNE's Harriet Choice can be heard at the same time (11 on Sun.) on WRSV, 102 FM. BLUES INTERNATIONAL's Ray Flerlage turns jazz occasionally on WX-FM (same time slot as Blues Int'l.) Glenn Gordon, a prominent member in the New Trier West Jazz Ensemble, plays the music of his fellow jazz musicians on WNTH (88FM.) every Teusday at 8pm. Soul brother Daddy-O-Daylie hosts JAZZ PATIO at 10am on WGRT, 950 AM.

The two main sourses of ROCK in Chicago are WGLD FM, 102.7, and WLS FM, 94.7. Twenty-four hours strait progressive rock can be heard on both stations. Other shows include RADIO FREE CHICAGO, every night at mid-night on WEAW (105 FM), and TRIAD, nightly at 8 on WX-FM. Tune in at 11:50 on channel 44 mon-sat for UNDERGROUND NEWS, a creative approach to what's happening today (music by TRIAD).

BLUES, JAZZ and ROCK can all be seen on channel 11's excellant array of programms, NET FESTIVAL. (Check TV guide listings.)

SOUL experience
AFRO-ACID MUSIC
CALL BOB AT 475-5926 FOR BOOKINGS

BF-12 WILL CONTAIN SPECIAL STORY ON THE SOUL EXPERIENCE, AN EXTRAORDINARY R&B BAND

bill tyson
WTAQ
HEAR SOULFUL BILL
SATURDAYS @ MIDNIGHT
WTAQ 1300 Kc.
CALL 978-1900

HURRY!! SOME COPIES OF BF's 1,2,3,5, 6,9, and 10 are still left. 1-5 are 10¢ each by mail, and 6-10 are 20¢ each by mail. Add 6¢ per order. Add'l copies of BF-11 25¢ each.

The following is a directory of small record companies recording black music in the Chicago metropolitan area.

DELMARK/7 W. Grand Ave./Chicago 60610/222-1467, 70 Bob Koester, pres; Bruce Iglauer, promo.
C.J., COLT & FIRMA/4827 S. Prairie Ave./60615/AT5-1616 Carl Jones, president & A&R
COLT/4736 W. Madison St./60644/378-6521 Big Bill Hill, A&R & production
BARRELHOUSE/6512 S. Talman/60629/925-5435 George Faulus, prod., promo., artwork
BLUE FLAME, MOJO, BACKWATER/2701 Birchwood/Wilmette 60091 Cary S. Baker, production
BISCAYNE, SOUTHTOWN, TY-DO/2630 E. 75 St./60649/978-0990, 1900 Bill Tyson, pres.
F.I.P./8553 S. Stony Island/60617/427-9410 Gene & Floyd Smith, props.
BAMBOO, MR. CHAND/1321 S. Michigan Ave./60605/427-1047 Gene Chandler, producer
TORRID, CHICAGO SOUND, BLUES ON BLUES/1411 S. Michigan/60605/939-7215 Al Smith, pres.
DAKAR, BRC, BRUNSWICK, JALYNNE/1449 S. Michigan/60605/427-0828 Carl Davis, A&R
WEIS/1823 S. Michigan Ave./60616/225-0853 (no names known)
ALL POINTS, MEL/1827 S. Michigan Ave./60616/CA5-6607 contact: Mel London
ONE DER FUL/1829 S. Michigan Ave./CA5-0583 George Leaner
TODDLIN' TOWN (A&R Dept.)/1829 S. Michigan Ave./225-6605 Tony Leaner, production
SATCH, BELTON/9147 S. Michigan/60619/785-6035 Johnnie Finch; house band: The Specials
INTO NOW, PSLHRTZ/W. Devon Ave./60646/777-0746 Bobby Ambos, Bill Weathers
DARAN, JA-WES, O'RETTA/4148 S. Martin Luther King Dr./60653 James Shelton, Jr.
F.M./5326 S. Drexel Ave./60615/684-5387 Little Brother Montgomery, president
F.M./there are various other "F.M." labels in the city-----we're out to find them.
EBONY/Mayo Williams, a long time blues producer, owns this label----no other info.
JAY-VEE, RAY-BRA, BRACKEN/6310 S. Cottage Grove/60637/288-9244 Jim Bracken
DUD SOUNDS/Hot Sopt Record Shop, 639½ W. 63 St./488-9083 O.L. "Bo Dudd" Coleman, prop.
O.P.J./6712 S. Carpenter Ave./60621/AB4-9592 Odie Payne, Jr., pres. & A&R
BLACKBIRD/LACKO RECORDS, 607 W. Deming/60614/GR2-8649 Leon A. Kelert, Lynn Ludy
LA SALLE, FAY/8959 S. Oglesby Ave./60617/375-4276 Junp Jackson, Oscar Jackson, mgrs.
PINNACLE/5338 S. Wells St./60609/WA4-2974 Franz Jackson, Orig. Jass All Stars
DOWN TO EARTH, MORE SOUL/LAMARR, 746 E. 75 St./(no other info. available)
SALEM/7401 S. Halsted St./60621/651-5870 Seabon Foster, producer & proprietor
U.S.A./T.D.A. Inc., 3035 W. 47 St./60639/254-4612 Paul Glass, pres.; Cy Gold, promo.
FORMAL/ the now defunct FORMAL label can now be traced to U.S.A., above
CURTOM, MAYFIELD, THOMAS, CHI/8541 S. Stony Island/731-5400 Eddie Thomas, C. Mayfield
BRIGHT STAR (one Magic Sam single)/3234 W. Roosevelt/VA6-1828 W. C. "Barney", prop.
RAMSEL/1354 E. 55 St./667-3088 Ramsey E. Lewis, pres., publ., prod., mgr.--jazz pianist
ATOMIC "H"/unsure of names or addresses, owned by Eddie Clearwater's uncle???
SENTAR/3339 N. Oleander Ave./60634 Raymond J. Graffia, Sr., president
SANNS, FREESOUNDS/7604 S. Cottage Grove/488-7588 Virgil Sanner, producer & engineer
SOUL PRODUCTIONS/7771 S. Racine/60620/488-8047 Willie Dixon, Ed Winfield, mgr.
FOUNTAIN/1402 S. Michigan/60605 (still in existence?)
AFRO-MEDIA, ARCHIE LEE HILL/ formerly at 1321 S. Michigan---moved? defunct?
K.M., KLIME/410 S. Michigan/60605/939-7188 Ruth Kling + Emme Mulis, managers extrordnaire
DUO. KELTON, ZODIAC. ACQUARIUS. GAMMA/Summit Dists., 7447 N. Linder/Skokie 60076/677-1622
KIDERIAN, MOJO/316 S. Wabsah Ave--2nd floor/545-0861 Ray Peck, president & promo

HEY KIDS-----These labels invite your inquiries. Most are cool people. Some aren't. Most have good blues records. Some have printed catalogues. Send 6¢ stamp where possible. Call where possible, area code 312 for all. Avoid dropping in initially. Ask for the names indicated, and in most cases, hours are 9 to 5. D's, distributors, and reviewers are always sought. More ever, purchasers are sought. Many are regular B.F. advertisers----others haven't advertised in BF but if you put in a good word, maybe they'll see that the newspaper does circulate. Cats from U.K. & out of U.S. definitely write. CHESS at 320 E. 21st St., 60616, 225-8802. is intentionally omitted as they have fired their telephone operator and left Chicago. Peace.

C. J.
4827 Prairie Ave.
Chicago, Ill. 60615
AT 5-1616

Eddie Shaw, Hound Dog Taylor, Earl Hooker, Betty Everett, Homesick James, Little Mack, Carl Jones and Rudy Robinson.

UPCOMING LP WITH ALL THE ARTISTS
SEND $4.98 TODAY
SINGLES--$0.98 ea.

SON HOUSE---LAST OF THE PIONEER BLUESMEN

Eddie James "Son" House, Jr. is one of the few blues singers alive today who can say he has no major influences. If asked who his major influence was, he'd probably say, "hard times". Son has been around for sixty-eight years. He was born in Lyon, Mississippi, March 21, 1902. He recalls, "When I was a boy, we was singin' in the fields, not real singin', ya know, just hollarin', but we made up our own songs about things that was happenin' to us at the time, and that's where the blues started."

Life was hard, back then, picking cotton, working on the levee, or whatever the case may have been. Son experienced it then, and it's still being experienced today, although to a lesser degree. When Son was three or four, he and his family moved to New Orleans. Son did a lot of singing in church, but surprisingly enough, he didn't take up guitar until 1927. He'd go down to listen to Willie Wilson, a local musician who played in the bottle-neck style which Son had never heard before.

In 1930, he moved to Lula, Mississippi, where he met Charley Patton, and through him, Willie Brown. Charley recommended him to a talent scout, and that year he, Willie, and Charley went to Grafton, Wisconsin to record some sides for Paramount.

Son's association with Willie evolved into a great friendship that lasted for years. The two became inseparable. They played in the streets, at parties, and for their own amusement. They later accompanied Louise Johnson on some recorded sessions.

No great opportunities arrived until 1942, when Alan Lomax, a folklorist, came to town. He persuaded Son's plantation boss to give him the afternoon off to record for the Library of Congress along with Willie. Although Son's lyrics have always been bold, these cuts were particularly satirical and contrivercial. Today, this session can be heard on DELTA BLUES (Folkways FTS-31028).

The following year, he moved to Rochester, New York, where there was a good job opportunity. While living in Rochester, the jobs he held included being a Baptist preacher, a short order cook for Howard Johnson, and shaving the hair off dogs and cats to prepare them for veteranary surgery!

In 1956, Willie Brown died. Rock & Roll had just begun. There was no room for men like Son. He completely left music to the extent of not even owning a guitar. Time passed and nothing happened.

In 1964, a search of four thousand miles and three weeks was ended. Present owner of Yellow Bee records, Nick Perls, and Son's present manager, Dick Waterman, had located him at 61 Grieg street, in Rochester. They told him of the blues' current flair of enthusiasm, and urged him to play once again. With reluctance, Son agreed to try. The old songs slowly came back. He was used to playing with Willie, but he adjusted.

Things have been going pretty well for Son since his rediscovery. He has gained much popularity, particularly in Europe, where he recently toured. He has recorded for Columbia, where he is seconded by the late Al Wilson. He also has numerous recordings on the British ROOTS label, but they are not readily available in the U.S. Most of his old material has been reissued on various labels. He has been at many blues festivals, including the Wisconcin Delta Blues Festival, and the Ann Arbor Festival, where Son was the highlight of the show.

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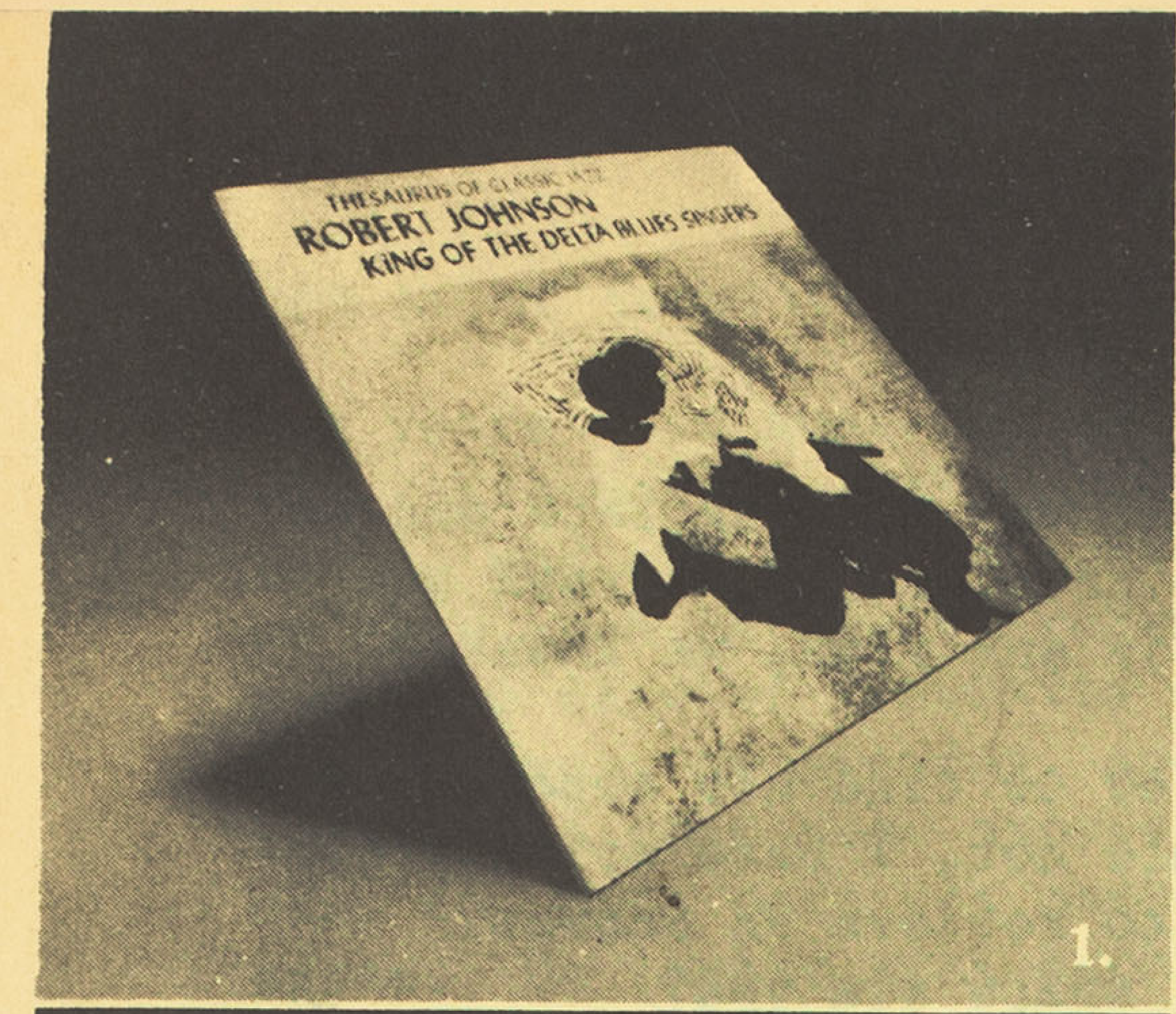

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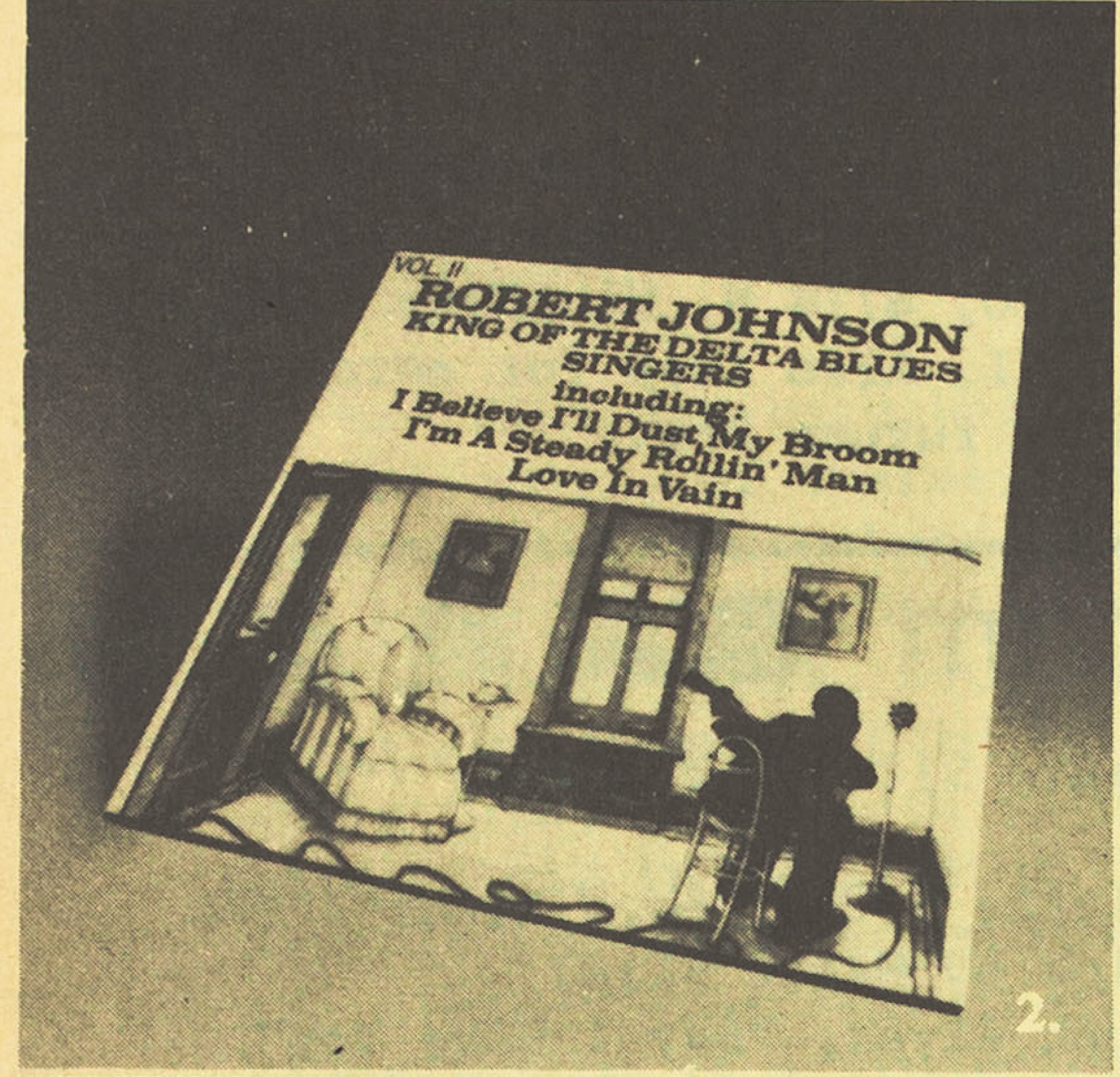

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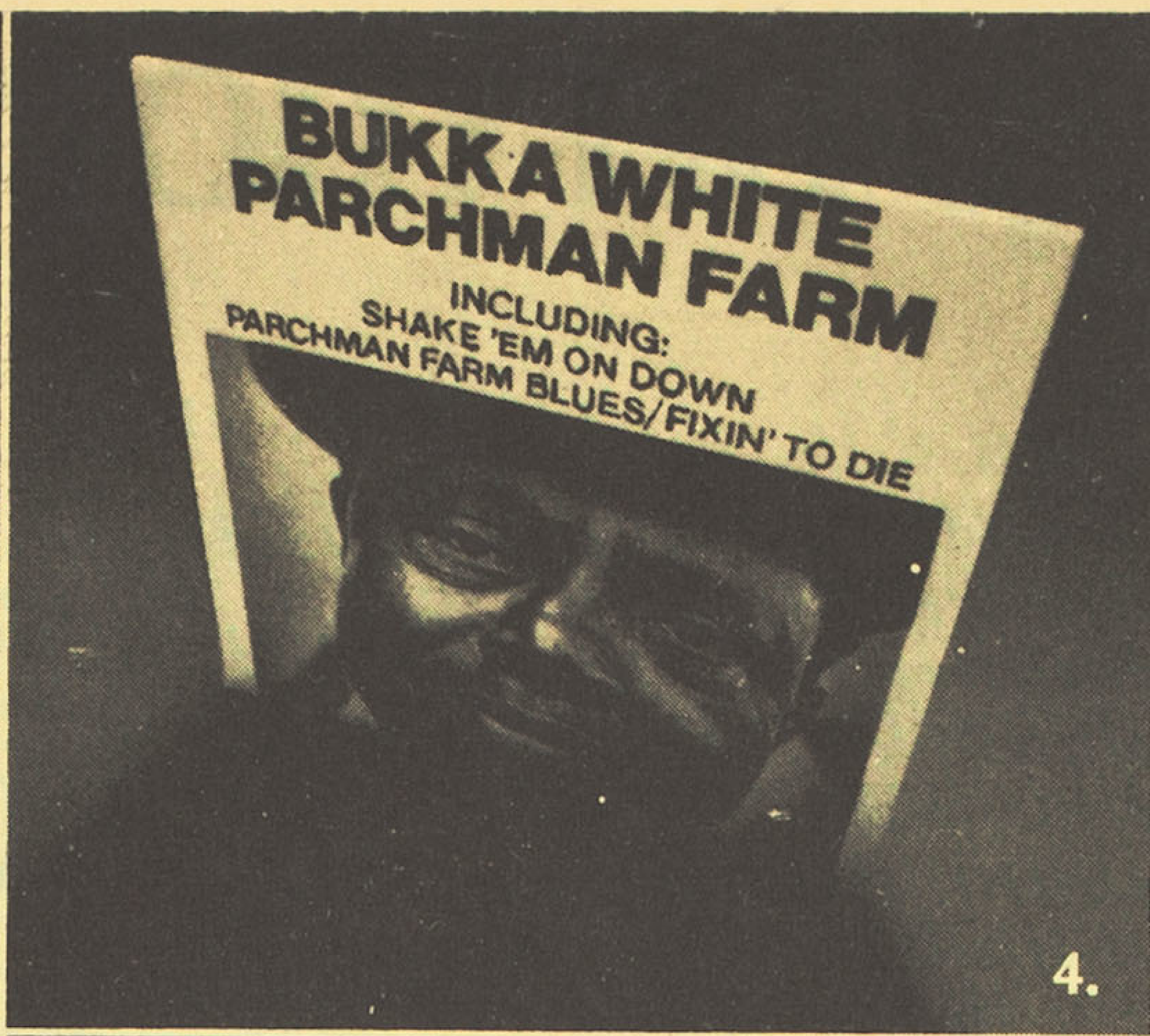

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5.

Bessie Smith
The World's Greatest Blues Singer
Bessie's First 16 & Last 16 Recordings
including:
Down Hearted Blues/Keeps On A-Rainin'
Gulf Coast Blues/Tain't Nobody's Bizness If I Do
I Need A Little Sugar In My Bowl

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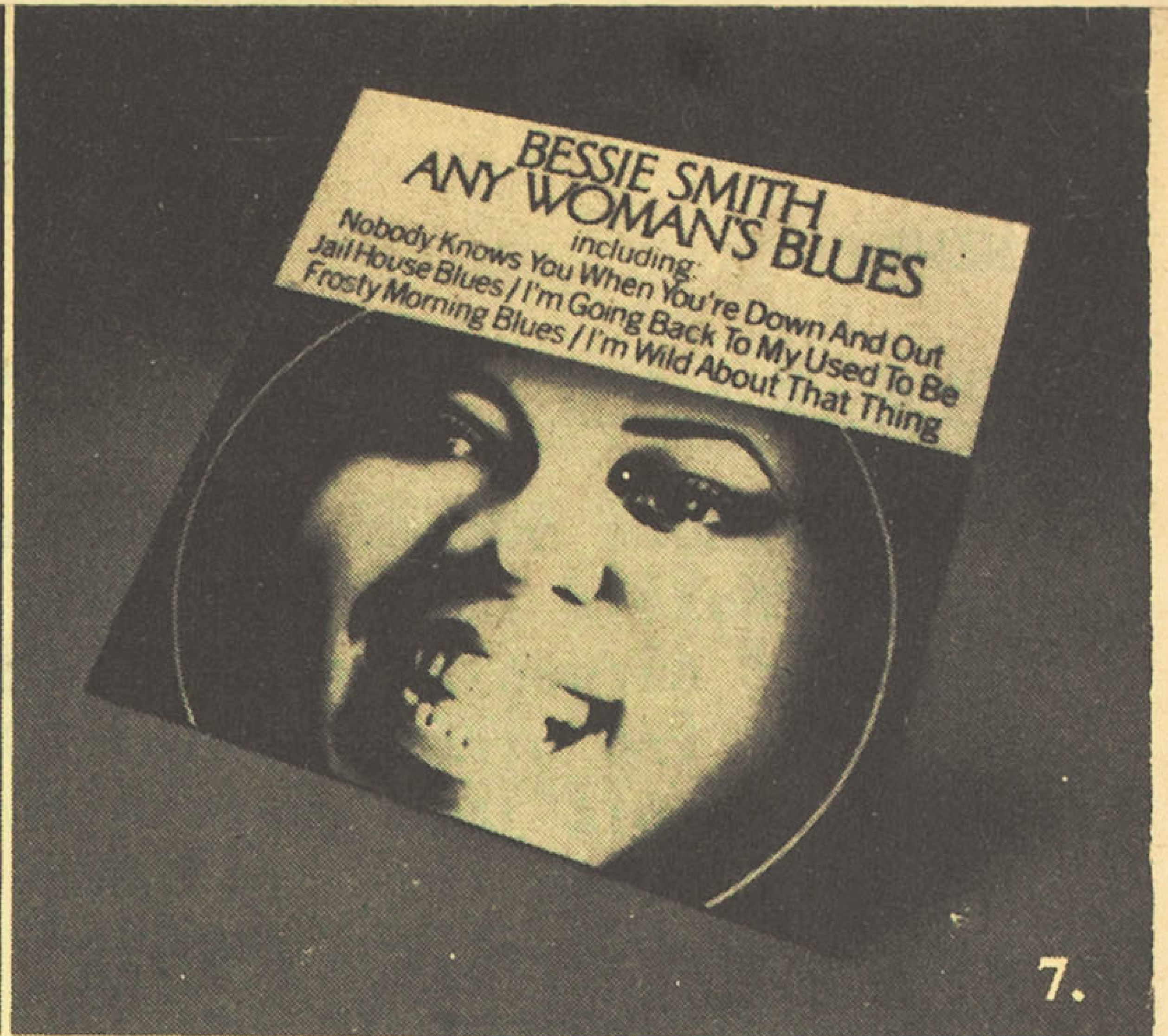
BESSIE SMITH
ANY WOMAN'S BLUES
including:
Nobody Knows You When You're Down And Out
Jail House Blues/I'm Going Back To My Used To Be
Frosty Morning Blues/I'm Wild About That Thing

7.

8.

Otis Spann
Is The Blues
including:
The Hard Way/Country Boy/Great Northern Stomp
Otis In The Dark/Beat-Up Team

9.

What most people don't know about the blues could fill nine albums.

1-2. These performances, recorded between 1935 and 1936 for the American Record Corporation, rank as the most expressive and poetic body of works recorded by a blues singer. Many consider these recordings the ultimate flowering of the Mississippi Delta Blues.

3. Leadbelly: Motherlode of American folk songs, link between generations, symbol of black triumph over repression, nightclub performer, lady's man, convicted killer, king of the 12-string guitar. This album contains 15 recordings (made in 1935) that have never been released.

4. Bukka White's rare passion in vocal presentation has been matched by only a few of the great blues singers. Recordings in this album were made during the years 1937 and 1940 which blues historians consider Bukka White's peak years.

5. Told in historic recordings by names like Mississippi John Hurt, Blind Willie McTell, Peg Leg Howell, Peetie Wheatstraw, Memphis Minnie, Blind Lemon Jefferson, etc. A total of 32 rare blues selections in one specially priced two-record set.

6-7. The 1st and 2nd of five two-record sets comprising Bessie Smith's legacy of 160 existing recordings. In her lifetime she sold over 10 million records and become known as the Empress of the Blues.

These recordings show why.

8. These recordings have been unavailable for seven years. The down beat review said, "Hopkins' absorbing talent for creating and holding a mood with his voice and guitar is made strikingly evident on this album . . . artistry of the most compelling sort."

9. A re-issue of the hard-to-get Candid recordings made by Otis Spann in 1961. Also included is singer/guitarist Robert Lockwood, Jr.

Columbia and Barnaby Records

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